

Midori Yama Budokai: *Hanshi's Corner*  
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*Ichi go, ichi e: One life, one meeting*

***Jujutsu Kata of Wilson Kancho: Hand Kata II (AKA Elliptical Kata)***

This *kata* was designed to follow the contours of the opponent's body for maximum efficiency. The term "elliptical" comes from the pattern of movement during the first three strikes {1), 3) and 5)}, which is in the form of a semi-circle, or arc. From a ready position: **1)** Step forward with the right foot and perform a right roundhouse punch/strike/"reverse rack hand" to the opponent's left temple; the right fist is held at a 45o angle, thumb down [Rufe *Kyoshi* states that Wilson *Kancho* stated that the thumb always pointed toward the solar plexus with the first three strikes]. **2)** Step back with the right foot into a left lower-level guarding posture (*gedan gamae*). **3)** Step forward into a right front stance and strike to the chest or lower rib cage with the right fist held at a 45o angle, thumb up [Rufe *Kyoshi* remembers this as an downward arcing punch to the heart area ("two inches above the nipple") with the thumb down, pointing towards the solar plexus]. **4)** Step back with the right foot into a left lower block posture. **5)** Step into a right front stance and perform a right low-level punch. The strikes have moved in a crescent from top to bottom – the first half of the ellipse. **6)** Step back into a left "T" stance with a left knife-hand high-level guarding posture (some instructors use a back stance and horizontal forearm strike). **7)** Step forward with the right foot and do a right low-level punch with a standing fist. Cary Wilson *Hanshi* emphasized a special step with this technique. The punch didn't begin until the right foot was brought beside the left foot. As the right foot continued forward, the punch began, ending with the forward step. [Rufe *Kyoshi* remembers that *tori* would move his or her hips to the left, so the punch was delivered straight.] **8)** Return to a left lower block posture, stepping back with the right foot (*gedan gamae*). **9)** Step into a right front stance and perform a mid-level (solar plexus) *ura zuki* (palm up). **10)** Step back with the right foot into a left *gedan gamae*. **11)** Step forward into a right front stance and perform a high-level *ura zuki* (uppercut). [Rufe *Kyoshi* states that this was a "ricochet" technique as with the first technique of Hand Kata I. *Tori's* back fist hit *uke's* sternum, causing him or her to move the head backward. The fist was then driven into the opponent's throat or chin.] The strikes have moved in a "D" pattern. First is the arc {} of the "D," formed with strikes to the temple, heart and groin. The straight line (l) of the "D" is formed with the three strikes to groin, solar plexus and throat/chin. The arc moves downward and the straight line moves upward. The *kata* is now done on the left side, forming a reverse "D." The two ellipses look similar to the shoulder patch of the 31<sup>st</sup> infantry division, except more rounded.

***Zui Ban- Accompanying Movement***

The body center moves and the legs cooperate. This refers to the concept of the legs' movement being a function of the center and spine. The legs are soft (that is, flexible). "Legs" refer to the hip, knee and ankle joints, each of which must move freely but not make isolated efforts. To be able to apply accompanying movement, the concept of *ukimi* (floating body) has to be built into the nervous system, and the legs have to have a slight squeeze to each other. In this way, the legs work as a unit with each other and

with the body center, which is the base from which the legs move, and has to be stable moving only as much as is needed.

Good *kamae* is essential, actually crucial, to understanding space, distance and control with accompanying movement. When responding to your opponent with *mawashi ashi*, keep your hips aligned with the opponent's hips when moving in and out of the *kukan* and receiving him/her with your stomach in the space/time. React with your breath and center rather than with your eyes and brain, becoming the opponent rather than fighting him or her.

Note how much of a difference this makes in breaking the structure of your opponent thus controlling the body, mind and spirit (everything). This concept ties in with *kieru* (disappearing) as if "dancing" with him or her

*Mawashi ashi* can be done while responding with *sen* timing, catching the opponent in one timing, while he is attacking. Doing *sen* while switching (*kawashi*) off the line of attack is called *nuke waza*, or avoiding techniques.

With intention, when the body center (*tan den*) moves, in any direction, all parts of the body move in the same direction. If the hand moves to any direction, the rest of the body will not necessarily participate in the movement. We can produce more power since the bigger muscles of the trunk will initiate the production of power. Another important benefit is improved speed, especially in rotational movement. The diameter of the hips is about five times of that of the spine; therefore, if the muscles that attach to the spine initiate rotation, speed will increase greatly. A smaller "wheel" turns a larger "wheel," generating exponentially more speed. This relates to an earlier "Hanshi's Corner," with the article, "Tai Chi's Waist."

*Kankei kei* is the mental side of *zui ban* – the intent to move. Whatever direction the intention is, the body wants to follow, and the stronger the intention is the more muscles are involved in producing action with the body. This, of course, relates to "imaging." What the mind imagines, the body emulates. If you imagine doing a "perfect" *kata*, technique, etc, your body believes it and will (at least try to) emulate that thought.

For movement to be truly effective it has to be on the subconscious level. Therefore, putting the mind in the center means that we don't have to be conscious of what each part of the body is doing, as there is one control center. However, the truth is that even having this one central control point is temporary. At the most advanced level there is intention (*shi*) and breath (yes, we're back to the importance of breathing) and the rest is done by itself. When you move from the center, this takes away hesitation, doubt and confusion. Everything can be directed to one effort (*isshin*). Moving from the center is also a mean of keeping stable emotions (*fudoshin*) and strong spirit, because as long as we judge and decide in our brain we cannot separate logic from emotion. We no longer have to decide what to do we simply do it.

### **Pentjak-Silat**

Pentjak is a training method for self-defense, consisting of a wide range of controlled body movements. Silat is the application of the training method; i.e. the actual fight. Silat could not exist without pentjak, and pentjak without silat is without purpose. As its primary purpose is self-defense, there seems little likelihood that it will ever become a sport. The change from genuine self-defense to sport is thought to cause a severe loss of combative reality. Sport would negate the actual purpose and function of the art. Silat, or

actual fighting, which is the spirit of combat, must underlie all orthodox training. With this in mind, it is uniquely Asian for the art to stress spirituality over physicality. Practitioners of the art believe the heart, or soul, of the fighter is of utmost importance. Without this, the physical art of combat will suffer. Exclusively Indonesian, pentjak-Silat was devised with the belief that no combatant is ever required to enter into combat using only his empty hands. Consequently, all types of weapons are studied and expected to be applied in a combat situation. As in Capoeira, music may accompany practice, but it is not necessary. When used, the music is used to heighten the emotional atmosphere of training. Training is done as though actually fighting. Such fighting is against an enemy who is trying to kill you. Ethically, one sincerely does not wish to kill the assailant. If, however, during the confrontation the attacker's life is lost, it is regrettable, and due respect is given the fallen opponent. He may even be honored. As with feudal Japan, and its myriad *jujutsu* styles, there are at least sixty styles of Pentjak-Silat. Following is a representative geographical list as given by the authors Howard Alexander, Quintin Chambers and Donn F. Draeger.

Sumatra is known for its foot and leg tactics. Distinct styles are Harimau, Patai, Baru and Kumango.

West Java is known for its hand and arm techniques. The main styles are Tjimande, Tjingrik, Mustika and Kwitang.

Central Java uses a synthesis of arm and leg tactics in the Setia Hati style.

East Java, Bali and Madura have a synthesis of arm and leg tactics, plus grappling techniques in the Perisai Diri, Bhakti Negara and Pamur styles.

Bali has a unique form known as Silat Perisai Diri. Silat, of course, are fighting techniques. Perisai means, "shield," and diri relates to one's "self." The shield, in Indonesian culture, represents a weapon of self-defense, and is symbolic of both struggle and protection. One translation would be "shielding one's self with fighting techniques."

Although practice by all groups of Indonesian society, it is the kampong (village) that takes to it most readily.

One of the aspects of Pentjak-Silat, distinguish it as a truly fighting art. Penjak-Silat's exponents do not warm-up prior to practice. The art recognizes that under fighting conditions, one will have neither time nor opportunity to warm up!

### **Testa or Head**

This style of African martial art comes from Eritrea in northeast Africa. Eritrea is bordered by Sudan in the west, Ethiopia in the south and Djibouti in the southeast. It is comprised almost entirely of head butting, and ways in which to set up the opponent for the head butt. This would include eye gouging and biting, as well as methods to restrain the head. The head butt may be forward (using the forehead near the hairline), backward (the curved part of the occiput), sideward (outboard curved part of the parietal bone) and rising. The rising head butt is similar to the uppercut, and is designed to cause the opponent to bite through his tongue, or break his teeth. Targets are the bridge of the nose, cheekbones, hinge area of the jaw the temple and top edge of the eye socket. It should go without saying that this art is combat oriented only! For obvious reasons, there is no sporting aspect, although dances may show the moves without an opponent, much like Japanese *kata* or Korean hyung or poom-se. The name comes from Italian, as the art was adopted during the colonial period. There is no known historical documentation of this

art. Word of mouth and actual training pass it from generation to generation. Many other martial arts utilize the head butt, though not exclusively. Scotland, for example, uses the head butt, which is referred to as the "Glasgow Kiss."

### **Chuck Wepner: The Real-life Rocky, the Reel-life Boxer**

As Sylvester Stallone tells the story, on his 29th birthday, with \$106 in the bank, he had a sudden revelation that he had to write the kind of screenplay he personally enjoyed seeing. He took the last of his entertainment money and went to see the Ali-Wepner fight on closed circuit TV. Chuck Wepner was a battling, bruising club fighter who had never made the big time. He was having his shot at the heavyweight title. It wasn't at all regarded as a serious battle, but a miracle unfolded as the fight progressed. He hung for fifteen rounds and the crowd went crazy. Wepner was knocked out in the 15th and final round, but almost lasted the distance with heavyweight champion, Muhammad Ali. Stallone and the crowd had witnessed an incredible triumph of the human spirit, and that night Rocky Balboa was born. People looked on Rocky as the all-American tragedy, a man without much mentality and few social graces. However, he has deep emotion and spirituality and good patriotism – and he has a good nature, although nature has not been particularly good to him. Of Rocky, Stallone states, "I have always seen him as a 20th Century gladiator in a pair of sneakers. Like so many of us, he is out of sync with the times."

**Chuck Wepner** (born February 26, 1939) is a former heavyweight boxer from Bayonne, New Jersey, nicknamed "The Bayonne Bleeder." He debuted as a professional boxer in 1964 and began posting many wins and some losses. He had formerly boxed while a member of the United States Marine Corps, and had worked as a security guard before turning professional. He was the New Jersey State Heavyweight Boxing Champion and popular fighter in the Northeast's Club Boxing circuit. But after losing fights to George Foreman (by knockout in three) and Sonny Liston (by knockout in ten), many boxing fans thought that his days as a contender were numbered. After the fight with Liston, Wepner needed over 120 sutures in his face. He also lost a fight to Jose King Roman by a decision in Puerto Rico. Then, in 1975, it was announced Wepner would challenge Muhammad Ali for the world's Heavyweight title. Ali was guaranteed \$1.5 million and Wepner signed for \$100,000. This was considerably more than Wepner had ever earned and therefore did not need any coaxing. The fight was held on March 24 at the Richfield Coliseum, near Cleveland. Before the fight, a reporter asked Wepner if he thought he could survive in the ring with the champion, to which Wepner allegedly answered: "I've been a survivor my whole life...if I survived the Marines, I can survive Ali." In the ninth round, Wepner landed a punch to Ali's chest and Ali was knocked down. Wepner went to his corner and said to his manager, "Hey, I knocked him down." "Yeah," Wepner's manager replied, "but he looks really pissed off now..." In the remaining rounds, Ali opened up cuts above both Wepner's eyes and broke his nose. However, the far-behind-in-points Wepner made a dramatic comeback but lost in the final minutes. In 1976, Wepner fought professional wrestler, Andre the Giant, similar to the way Rocky fought Thunderlips in Rocky III. In 2003, Wepner filed a lawsuit against Sylvester Stallone for money supposedly owed to him for the *Rocky* movies. He claimed that Stallone used Wepner's name numerous times without permission when he talked about the inspiration

for Rocky Balboa. Two of his claims were dismissed by U.S. District Court judges, and Sylvester Stallone settled the latest claim out of court for an undisclosed amount. In a published interview by Jim Clash of Forbes, Wepner was questioned about his thoughts on Stallone. Wepner said he thought Stallone was a great actor and writer, and that he still considers Stallone a friend.

One last thing...the trademark speech of talking out of one side of his mouth, is not contrived. Birth complications, caused by forceps, resulted in paralysis of the lower left side of his face, manifested by a perennial snarl and slurred speech.

#### **Iro no Obi for Seinen or Belt Colors for Adults**

- **Shiro-obi: White Belt** (although given a rank in most schools, this is actually considered *mukyu*, without rank or non-ranked; that is, a beginner)
- **Ki iro obi: Yellow Belt**
- **Orenji iro obi: Orange Belt**
- **Midori (iro) obi: Green Belt**
- **Aoiro obi: Blue Belt**
- **Murasaki-obi: Purple Belt**
- **Cha (iro) obi: Brown Belt (literally: “belt of tea color”)**
- **Kuro-obi: Black Belt**
- **Dan-dan obi: Red and White Belt (alternate checks)**
- **Aka-obi: Red Belt**

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